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# THE BOTTLE SHIPWRIGHT

No 4 1985



Shipwreck Scene by Otto Palmen,  
Hamburg, West Germany.

The Journal of the Ships-in-Bottles Association of America

THE BOTTLE SHIPSIGHT is the journal of the Ships-In-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For a membership application please write to the Membership Chairman, Captain Lee Harris-Freedman, 345 North Fifth St., Harrisburg, PA 17110, USA. Annual dues are \$12.00 for both North American and overseas members.

ARTICLES AND PHOTOGRAPHS for publication in The Bottle Shipsight should be sent to the editor at P.O. Box 550, Coronado, California 92118 USA. Material which should be returned to the writer should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission of material is the last day of the second month of each quarter.

Jack Hinckley, President; Don Hubbard, Editor  
Pec Christensen, Graphics; Lee Befan, Distribution  
Robin Harris Freedman, Memberships; Alan Rogerson, Cover Printing

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Five masted schooner by the late Herald C. Cole, King of Prussia, Pennsylvania. Restored by Jack Hinckley after Herald's death in 1984.

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## NOTICE!



Beginning with the next issue of BOTTLE SHIPWRIGHT we welcome aboard a new editor, Alan Bellinger. Please send all correspondence and photographs for the newsletter to him at his home, 33 Mystic Avenue, Tewksbury, MA 01876.

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Decals and patches for the Ships In Bottles Association of America can be ordered from Jim Davison, 1924 Wickham, Royal Oak, MI 48073. Please send check or money order. The 4" embroidered Association patches are \$3.00 each and the 3" decals with easy peel backing are \$1.25 each or 2 for \$2.00

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Copies of the 2nd Japan International Ships-In-Bottles Exposition commemorative catalog can be ordered by sending \$12.00 CASH (IN U.S. DOLLARS ONLY) to: Mr. Etsushi Horii, The Japanese Ships-In-Bottles Promotion Association, Family Kikaku Co., Ltd., 506 Ohe Bldg., 8-1, 2, Nishitamana, Kita-Ku, Osaka, 530 Japan.

If you are a serious ship-bottler, owning this catalog is a must. ALL of the 400+ models displayed in the 1985 Exposition are shown, about 1/3rd in color. It is an outstanding reference work and an excellent photographic record.

THE  
POETRY  
PAGE

4

BOTTLED CLIPPER

by

Chris Nair, Jabalpur, India

Her days are now over  
Sailing the wide oceans,  
When hardy souls sailed 'er  
While you could see her on the horizons

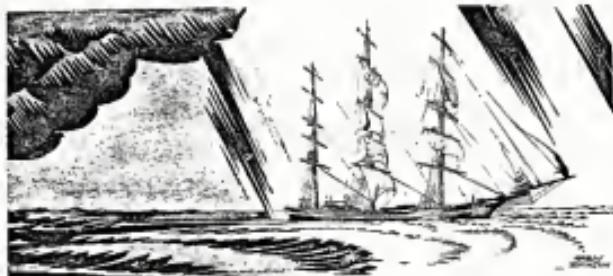
With all her suit of sails  
Billowing like blossoms  
A scene which never fails  
Even in her pictures in our rooms.

She sailed around Good Hope  
And rounded the Cape Horn.  
To some she brought hope  
So we hear in many a sailor's yarn.

She fought a losing battle  
Against the invading waves.  
Yet she never lost a title  
In every one's esteem.

That was the ship we knew as the Clipper  
Whose models we preserve  
With care and joy galore  
In the bottles for her we reserve.

To behold the joy of her presence  
On the SIB modeller's work table  
Is more than what can recompense  
To keep her memory as a fable.



FROM THE PRESIDENT

Once again the time has come to wish all of our members, and all of our friends who bottle ships, A MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR in 1986. May each of us in our own country, in our own time and in our own way, during this special season of the year, have good thoughts one to another as we mutually participate in the brotherhood of ship-in-bottle builders. And may the ships you bottle in 1986 be the best that you have ever produced!

You are all aware by now that our great good friend Don Hubbard is leaving his post as editor of BOTTLE SHIPMAGAZINE to return to the challenge of running a small business. Don will continue as a member, contributor and counselor emeritus. Because of the scattered nature of our organization, the BOTTLE SHIPMAGAZINE is the thread that binds us all together, and that thread will continue under the able hand of member Alex Bellinger of Tewksbury, Massachusetts. Alex is building an organization to help him in this task as our base moves from the West to the East coast. Don and I are requesting that each member make an effort to assist Alex and his crew so that they can continue to produce an excellent publication.

Our heartfelt thanks go not only to Don for his work, but also to his staff. Lee Bacon, in San Diego, who sees to it that your copy of BOTTLE SHIPMAGAZINE gets into the envelopes and then into mail after it is printed. Per Christensen, of Somers, who handled production of the graphics and who designed our fine Association insignia. Alan Morrison, who produced the excellent and professional looking two color covers, and our Lady of the Bottle, Robin Harris Freedman, who handled the time consuming membership chores in addition to her other busy schedules. Without their help our newsletter would not have been the same. Thank you!

Last, but by no means least, WELCOME ABOARD to the new members. We sincerely trust that you will enjoy your membership in the Association and that you will profit from it. We hope that you will participate by contributing your ideas, methods and photos of your work. That was how the organization was built and what has made it great.

A personal note before closing and a happy one. On August 30 I joined the ranks of grandfatherness as my daughter became the mother of a baby girl. On September 30th grandfatherness struck again as the wife of my son gave birth to a baby girl. All are doing well including the Kal-grandpa.

Best wishes for a great NEW YEAR.

*Jack*



REFINISHING OLD BOTTLED MODELS

By  
George Plinter

This is in response to Bill Kreil's letter in Bottle Shipwright 3-85 regarding restoration of old bottled models. I have no definitive answers for him, and of course each restoration is unique, but regarding his letter I think he used proper judgement when he decided not to attempt restoration. The only alternative might have been to eliminate the small ship from the bottle neck entirely - but such a move must be carefully thought about.

I faced a similar problem about a year ago, with some distinct differences. I am sharing this information out for general knowledge and with the hope that it will encourage others to share their experiences, be they good or bad. In this way we all learn.

I was given a bottle which had been purchased at an antique auction for the princely sum of \$2.00. The giver told me to keep it out if I did not want it. What I pulled out of the bag was an old and very dirty whiskey bottle with a crucifixion-type scene, but without figures. There was so much moisture inside the glass that it was difficult to really see the contents clearly. Also, there were bits of debris of unknown origin, probably sandus or wood particles. The bottle was corked and sealed with tar. Despite its condition I was quite happy to have received it and it sat on a shelf in my studio for some months while I debated the wisdom of tampering.

Summer turned to Fall and I finally decided to unscrew the bottle and attempt to clean it. None of the parts at this time appeared to be broken or loose. I warmed the tar and put it aside to reveal the bottle later. Unfortunately the cork was destroyed on removal.

Due to the condition of the model I could not clean it with wire rods and tissues, so instead I decided to carefully rinse out the bottle with water. Upon doing this a tremendous number of soap-suds like bubbles developed. I rinsed the bottle several times but continued to get this condition. Since there was no explanation for this I began to get worried, so I filled the bottle again and let it sit for some time which disrupted most of the bubbles. Then I carefully poured the water out. Now, while the bottle is drying I will describe it contents.

The base consists of four pieces fitted together with loss joints. This base is intersected with a cross made of four other pieces. Atop the base is a larger cross, flanked by two shorter arms. Around the circular base are items associated with the Crucifixion: ways, crown of thorns, a pole with carved (wood) sponge, and several hand carved wooden flowers. The fronts of the shorter crosses are inlaid with pieces of mirrored glass, and all four sides of the large cross are also inlaid with mirror. AttACHED to the back of the main cross are a pair of crossed spears with sheet metal heads, while atop the cross piece of the main figure rests a hammer and heavy pair of pliers such as used by a blacksmith. Except for the flowers (red), hammer and pillars (black) and sponge (brown), all items are painted gold. On the circumference of the center cross, in front, is the date "1902 JANUARY 9" written in gold, and across the back "HARRY FOULKEY", presumably the builder.

Several days passed and when I next checked the bottle there was something growing in there! Some sort of white fungus had taken up residence. To cure this, I refilled the bottle with water to which I added a bit of bleach. I rinsed again with clear water and then with rotting alcohol to help dislodge the moisture and speed drying. The sword had come loose during this time and was reconnected with Weldbond cement. I let the model sit out for several months with a piece of tissue in the neck to act as a dust filter, and then in mid-winter when the humidity was lower I resealed the bottle. I directed a new cork with cigarette ashes before insertion, over the original bar was heated and used as a seal.

In this instance I used somewhat unorthodox methods since the model was mine and I was experimenting. There was little thought of making the work since it was in such poor condition when I received it. However, I must add that I would not try such tactics on a commissioned job.

The bottle now stands in a prominent place in my studio, and seldom fails to attract interest.



A FILM "DOWN UNDER" MARITIME MUSEUMS

selected by  
Mr. and Mrs. Bob Larsson

Williamstown Maritime Museum, Williamstown, Victoria, Australia.

Sydney Maritime Museum, Hickman's Point, New South Wales, Australia.

Newcastle Maritime Museum, 94 Macquarie St., Newcastle, New South Wales, Australia. Capt. J. Grant, curator.

Maritime Museum of Tasmania, Sackville House, Sackville Road, Belleray Park, G.P.O. Box 11106, Hobart, Tasmania 2000, Australia.

Queensland Maritime Museum, South Brisbane, Dry Dock, Stanley Street, South Brisbane, Australia.

Melbourne Maritime Museum, Corner Flinders and Bouverie Roads, South Melbourne, Victoria 3205, Australia. The barque POLLY WOODSIDE is docked here. Mr. Charles Taitman, manager/curator.

New Zealand and Rossies, Mr. Peter Hansen, P.O. Box 11-227, Wellington, New Zealand. Mr. Hansen, curatorial.

NEWS FROM THE LONG ISLAND CHAPTER

This first of a kind chapter is now going full blast. Holding regular meetings, putting on shows and even publishing their own newsletter (Frank Souza, Editor). They welcome new members, so if you would like to join an active ship bottling group please drop a line to Frank at 2447 N. Avon Drive, Saugus, MA 01906.

Their first public appearance took place on Jun 26th when they were invited to participate in a Seaman's Fair and Festival sponsored by the Seaman's Bank For Savings in New York. The festival was held at Eisenhower Park in Nassau County, Long Island, and despite threatening skies Chapter members displayed their wares from 10:30 in the morning until the event closed at 4:00 PM. Despite some tough competing displays in the other booths the bottled ships scored highest points with the hundreds of visitors and our guys had a great time. They have been invited to participate again next year and also to participate in two other scheduled shows being sponsored by the L.I. State Park and Recreation Commission.

Then on August 16th and 17th, thanks to the efforts of Guy Devereux, the group teamed up with 60 other exhibitors belonging to the Long Island Military Miniature Society to participate in a well advertised two day competitive show. Participating members were Guy, Ray Henderkamp, Gerry Gorychi, George Denby and Frank Souza. The following judging guidelines for ships-in-bottles were passed on to the judges who were all well qualified to view our type of work:

1. The model must be as authentic as possible considering the limits of scale and space.
2. The model should "fill the space", that is, "fill the bottle". Again within the limits of scale.
3. The model must show a high degree of craftsmanship, workmanship and accuracy.

The two winners in the Bottled Ship category were George Denby and Ray Henderkamp. George entered his English Armed Schooner "Cleopatra" (1832) in a round 500 ml Ehrenmeyer flask set vertically. The model is plank-on-block with plank deck, and the bottle is topped off with a miniature of the vessel in a light bung in the neck. Ray's model took the "Any Ship In Any Setting" category, and it is a fine model of a New England lobster boat preparing to leave the dock and head out to sea. The dock has two wide planks and the boat is loaded with traps, lines buoys and even a miniature crew. The housing is a square 7/8" x 8" bottle with a blue resin cap.

There were no less than 300 visitors to this show and ships-in-bottles received some very wide exposure thanks to their efforts. We wish to add our own sincere congratulations to this active crew and best wishes for future success.



## For the Love of a Pine Lady



Alan Rogerson

The Pine Lady is a ship's figurehead which is displayed in the Marine Gallery of the New Brunswick Museum. It was carved by John Rogerson of Saint John in the winter of 1877. At that time he had the reputation of being one of the finest wood carvers on either side of the Atlantic, and his work adorned many square-riggers of the day.

The Pine Lady was carved from local timber and was intended to be a likeness of Her Majesty Queen Victoria. When completed, she was sent to the shipyard of the Jardine Bros. on the Richibucto River, where she became the figurehead for the family's new square-rigger *Hector*.

The *Hector* sailed the Atlantic for eight years until she became a total wreck on the South Reef near Richibucto Harbour, during a sudden squall in October 1886. After the storm, the Pine Lady was rescued and returned to Thomas Jardine who kept her on a platform outside his home for nearly 5 years.

In the spring of 1891, the banque *Kensome* arrived at the Jardine Bros. shipyard with her companion figurehead missing. She had struck on a rock off the Bank of Newfoundland and her headgear had been ripped away. The Pine Lady was recovered, and thus rejuvenated, went to sea again as the figurehead for the *Kensome*, bound for Montevideo. The *Kensome* never lived to her port in 1892, where she was caught in a similar storm outside Richibucto Harbour and driven ashore on the North Reef along with several other ships. The *Kensome* never went to sea again, and once again the Pine Lady was rescued and returned to the home of Thomas Jardine.

Sometime in the late 1890's, the banque *Savoye* limped into port and once again the Pine Lady acquired a new thorax. After crossing to Liverpool, she was regilded and renamed, and despite her old age was sold "as blemish as the rose". Finally, the *Savoye* was sold to the Russians, and sailed the Baltic until she went to the bottom, taking the Pine Lady with her.



But the Pine Lady who was at the bottom of the White Sea had a twin sister, an ancestor of the *Jardine* vessel: the banque *Tikoma*. The *Tikoma* was inevitably wrecked somewhere off Picou Harbour and a local Saint John man bought the wreckage and took it to a junkyard. One day, John Rogerson, the figurehead carver, was passing the junkyard and spotted the remains of the figurehead. He was an old man now, working at the Canadian Museum, and craftsmanship no longer in demand, as shipsheds had replaced the great wooden ships of the era. He took the figurehead home, lovingly restored it, and was at the Saint John Exhibition, where it was recognised by workers of Jardine's shipyard.

Years later, John Orr, who had worked on the *Tikoma* as a boy, wrote on article in the *Pine Lady* and some interested people started a search for the missing figurehead. Finally, it was located by the master of the New Brunswick Museum, Dr. William MacIntosh. The Pine Lady had been recovered with care and attached to a bird bath, in a summer home on the shores of the Kennebecasis River. The Museum recovered the figure-

head from the owner, Arthur G. Ross and set about removing the cement and a long process of restoration led by John Wohler, the Museum's conservator.

Today, this natural Pine Lady proudly stands in the Marine Gallery as a beautiful example of the art of a bygone era.

John Rogerson, wood carver, died in 1929 at the age of 88. When wooden ship building declined, he took a job at the Currois House in 1872, where he worked until his retirement in 1917. He continued wood carving until his death, and throughout Saint John there are many examples of his work in public buildings and churches.

### Editor's Note:

Alan Rogerson, who nows a painting plant in Toronto, has a very unusual hobby — carving scale models of old sailing ship figureheads, with a special interest in old Canadian ships. Each model is thoroughly researched, even to copies of the original plans, if available. It will through this research that he came across the story of the Pine Lady. By chance the John Rogerson in this story turned out to be a relative of his. Alan also loves to create whatever he can — the bigger the boat the better!

## U.S. CONSTITUTION (OLD IRONSCIDES) - PREGATE

A Bottled Model Created By  
Jameson R. Kirksey

The words, "HELP SAVE OLD IRONSCIDES" were painted on the side of the cardboard container with the slot in its top. It was 1975 and I was 7 years old when I dressed my pencils into the container to do my part. The event had a real meaning for me at the time and it soon faded from my immediate memory. But my action and that of many other kids of my age helped perform a modern miracle. The eventual restoration of America's most famous old wooden warship, the U.S.S. Constitution. Youngsters, like myself, contributed a major part of the \$921,000 dollars raised by public subscription, and Congress added another \$721,000 to complete the money needed for the extensive repair. The revitalizing program began June 16, 1982 at the Boston Navy Yard and was completed March 16, 1983, and those of us who helped save this historic ship were pleased to follow her triumphant cruise (in tow) to 80 ports on the Atlantic, Gulf and Pacific coasts of the United States. Around the world was visited by 6,816,782 proud American citizens. She returned to Boston on May 7, 1984.

Sea Scouting whetted my appetite for things nautical, as it was a coincidence that at about the same time that Old Ironsides came out of the restoration drydock I built my first bottled ship. I didn't know at the time that the the famous old ship and my ship-in-bottle building were on course for a distant rendezvous.

With the passage of years my desire to see the Constitution grew, but this was frustrated by my need to raise my family, by an airline career in stations far from Boston, and by a stint in the Coast Guard during World War II. Nevertheless, in the summer of 1979 I was able to make the trip to Boston and pay my related respects to the old warship. It was a clear sunny morning in July when I stood in the Boston Navy Yard looking at our oldest commissioned Navy vessel, with Old Glory streaming in the breeze at her gaff. My pencils had been well spent and you'll pardon the leap in my throat, the tear in my eye and the hair on the back of my neck when we standing at rigid attention.

## AN ACCOUNT OF THE CONSTRUCTION OF MY "OLD IRONSCIDES" MODEL

The hull and mizzenmast for this model were constructed from a piece of the original ship which I purchased at the Boston Navy Yard, Constitution Museum. I bought the material knowing that I would one day work on a model of the old ship, and what material would be more suitable? I was fortunate to obtain a piece of the hull which still had some of the original paint on it, and this can be seen on her name board.

The size and scale of most bottled ships is determined solely by the size of the opening of the bottle or bulb into which the model is to be placed, and the scale of this model was determined in this manner. The hull is 5 1/2 inches long (138 mm) and the scale 1" = 42'.

This model is a "waterline" model, as described because she appears to be floating in water simulating the sea. A "full hull" model obscures the full hull to the observer.

The model is contained in a 1000 watt mercury vapor electric light bulb. It was a full size job alone to diameter and remove the filament.

CONSTITUTION is set in a sea of oil window glazing compound that has been tinted with artist's oil paint.



Before her yards were glued and trimmed off they could all be raised, lowered and braced as on a real ship. These were controlled by threads from outside the lightbulb.

Her smallest devits, of necessity, were required to operate in order that the hull could be placed in the light bulb. This required that the boathalls be operative as well. To accomplish this the devits were hinged immediately below the mizzen chains so that they could fold downward alongside and close to the hull, thus providing the clearance that was required. As a result of the clearance problem the smallboats could not be fastened permanently in place on the carlids and had to be made so that they, too, could be moved and later be placed in proper position. The boathalls were pulled out far enough so that the smallboats could be placed on deck during the entry operation. After entry of the hull into the bulb the devits were pulled into position by threads leading through the hull and out the end of the container. The smallboats were lifted off the deck and they, too, were pulled into proper position by threads leading through the devit heads, through the hull and out the end of the bulb. During this operation disaster struck. The port devits and small boat carrier completely gave from the hull and had to be repaired, the work being done while the ship was in place in the bulb. (See drawing of the devit construction).

Included on her deck are nest bands, chafing cheeks and fish timbers.

All nests on this model, with the exception of the Spencer nest, employ the "Spangler" nest hinge, so named for the builder who developed it (See diagram). The fore, main and mizzen nests are hinged. The Spangler could not be, due to its close proximity to the mizzen nest, and thus created a construction problem. How to get the Spangler and mizzen nests to lie flat enough to permit entry into the bulb? The problem was solved by setting the lower end of the Spangler nest into a small wooden ring which fitted around the mizzen nest and rested on the deck at its base. This wooden ring had to be large enough to fit over the nest bands so that it could allow upward. The upper end of the Spangler nest passed through a small hole that was drilled in the after edge of the mizzen top and which was large enough to allow the Spangler nest to slide freely up and down through it. The Spangler nest could then be slid (lifted) upward until the wooden ring on its lower end touched the lower end of the mizzen flat timbers thus placing it higher than the nest hinge which, in turn, then allowed the mizzen nest to collapse for entry into the bulb. After the ship was inside of the bulb and the nests were pulled aboard the Spangler nest was lowered until the wooden ring touched the deck where it was secured. The Spangler gaff and hook were held in place by a thread which was strung across their jaws and was between the Spangler nest and the mizzen nest. (See nest drawings).

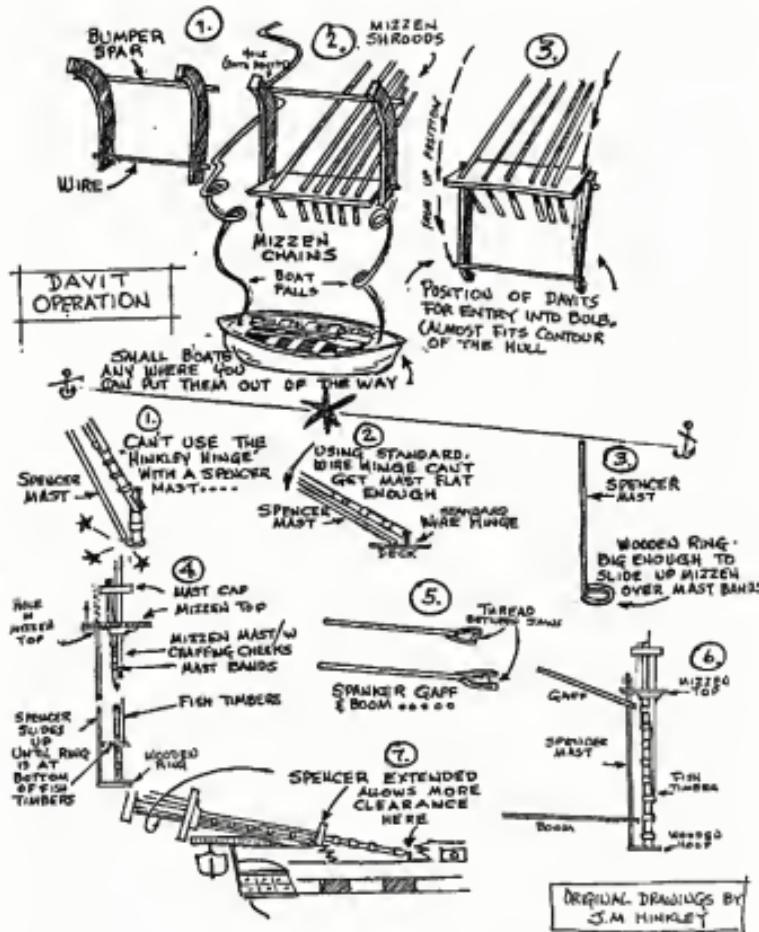
The structure upon which rests the planks (planks) which represent Constitution (that is made of small timbers, removed outside and re-assembled inside).

The gray building represents the Constitution Museum and the red building represents the National Parks Building. An attempt was made to build perspective into these buildings.

There were 67 threads, each identified by a tag, leading from the neck of the bulb after the ship had been put inside. These operated all running rigging, boathalls and devits and mooring lines which also ran through the ship.

The model was a pleasure for me to build and it is my hope that it provides the same enjoyment to those who view it.

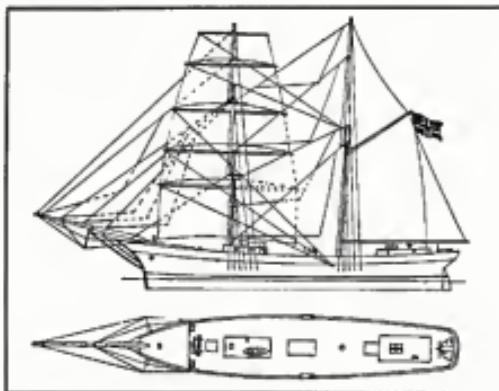
The completed model was selected to be the center piece of 130 models which were exhibited at the First International Ship-in-Bottle Competition held on board the San Diego Maritime Museum's iron hulled bark, STAR OF INDIA, in August and September, 1982.



PLANS FOR THE GROSSETEEN PUNCTUR

by  
Vidar Lund, Oslo, Norway

PUNCTUR was built in Rose, Southern Norway, in 1877 by Vogt Shipyard. She was rated as a very fast sailer and was owned by various Norwegian owners over the years. She traded in the North Sea area until 1927 when she foundered off the west coast of Denmark with the loss of her crew of seven.



Hull: White with blue stripes. Inside hullwork very light brown.  
Antifouling: Black or olive. House: Light brown with brown roofs.  
Hatches and lifeproofer: Brown. Skylight: White. Ranks and squares: Varnished wood.

EDITOR'S NOTE: Vidar Lund is past president of the Norwegian Ship Builders Association. He very generously responded to my appeal for plans with plans for four different vessels. This is the second of the series.





## FROM THE MEMBERS

Congratulations to PDR CHRISRODER (Espe, Denmark) and his new bride, Helene. The two were married September 10th and our sincere best wishes to them both.

A belated welcome to the world's youngest future ship-bottler, NATHAN MARTINDALE, son of Association member RANDY MARTINDALE and his wife, Colleen, came into this world at 8 lbs, 1 oz., on 2 June in Beaver, Utah. Randy has been a frequent contributor to these pages and is currently teaching a group of 13 year old boys to bottle ships. Randy, who is a pharmacist, is also offering all members small medical notations just for the postage. If interested, please write to him at P.O. Box 1300, Beaver, Utah 84713.

And double congratulations to our president, "Creepy", Kai Cho Kirkley and his wife Debbie. Their daughter, presented them with a granddaughter, Elizabeth Ann Glasson, on August 30th and their son's wife delivered granddaughter #2, Kylie Kirkley, on September 30th.

As an aside, President Kirkley, is an observant gent, and when he spotted an error in his local paper he promptly wrote a letter to the editor. A tax-contesting lady had ridden through Pittsburgh's Market Square in a mimesis re-enactment of the Lady Godiva Incident. However she was sitting outside the Horse statue than riding sidesaddle and Jack caught the error. He then offered the following story: You still recall that Lady Godiva's husband, the ruling Lord of Coventry, had warned the peasants, "Nobody look at you wife." Kirkley says that the last words of one peasant who defied the edict were, "Heehey for our alow!" RED ALEXANDER (Castro Valley, CA), participated with his friend Tom Fischman in the June 16-18 Festival of the Sea at the National Maritime Museum in San Francisco. Tom and Red put on a continuous demonstration of model boat building and Red reports that his vehicle was about shot to the end by the end of the Festival because of all the interested questioners he had to answer.

PAUL STAUNTON's (Sheet Harbor, Nova Scotia) model of ABT6000K1 was selected by the Nova Scotia Department of Tourism and the St. John, New Brunswick Heritage Commission for a three month province wide tour. The model pleased tourists out of 27 in the Canadian National Ship Model Building Competition.

BOB LARSON (P.O. Box 1500, Pinetree, CA 95304) is a collector of oil cans and would appreciate help in adding to his collection. He has cans ranging in size from tiny seed oil cans and gun cans to large jugs used on steam trains. However, he is always on the lookout for new ones and any and all will be welcome. If you are able to help please contact him at the foregoing address. Bob has recently completed a wide-camping trip to nautical museums in New Zealand and Australia (list included elsewhere in this issue) and managed to attract some new members to our Association from "Down Under".

AL DAILY (Pennsauken, NJ) gave a ship-bottling demonstration to the Pennsylvania Delaware Valley Wood Carvers Association in October. He and BILL JOHNSTON (Langhorne, PA), editor of their informative newsletter, "Chips and Quilts" are both members of our group.

**PARKER LEENEY** (Post Cover, Ontario, Canada) is picking up a nice collection of empty "Bincm" bottles from the Snow Lookout Water Bars after donating a bottle ship to the Sgt.'s mess. His son is an O.P.P. constable there. Parker has been able to attract a lot of welcome publicity to the ship-bottling art through appearances in local TV shows and interviews in the Canadian media.

**INFORMATION ON PHOTOS SIZE** - Member Bea Rutherford suggests that it would be helpful if photos of the models appearing in Bottles Shipwright would include model length. I will gladly do this if you will all indicate this information on the back of your pictures. It would also be a great time-saver for the editor if you would lightly print your name on the back along one edge. Too many pictures drop onto the newsletter on the editor's desk (and I'm sure our new editor, Alex, will be no exception) only to surface some time later unidentified. We try to keep up with material that arrives, but there are these times . .

**POLISH CORRESPONDENT** - In August I received a note from Jan Szczesniak of Poland asking to correspond and exchange plans, etc., with a fellow model builder. He wrote to me in English so if any of you would like to have an interesting overseas correspondent, please write to Jan. His address is: 94-326 Lata, ul. Kusocienkiweg 58/4, Sl. 140, PL-460.

**POSTAL RATES** - Got news on the mailing frank! #1 the request of our new overseas member I eliminated off a series of back issues of *Bottle Shipwright*. You can imagine my shock when the postage came to \$9.76. I checked with the postal class right away and found that a rather large overseas rate increase had gone into effect and that this particular destination now costs \$1.02 and ounce for "Priority Mail" mailings. We are going to lose this member over, but we may have to send overseas mail by surface in the future. Sorry!



#### HINTS FOR BETTER BUILDING AND OTHER GREAT IDEAS

Here are some publications which you might want to send away for. They contain materials that are useful to our miniautized work.

The Micro-Pack Catalog, The Small Parts Specialists, 24 East Main St., P.O. Box 5112, Clinton, NJ 07012.

The Tooling Catalog, "The Workbench People", 1494 Commerce Parkway, Cleveland, OH 44128.

If you are looking for really old coins (Greek, Roman, etc.) for the end of bottles send for the Auction Sale Catalog issued by Alex G. Malley, Inc., P.O. Box 38, South Salem, NY 10590.

About 60 different (mostly unusual) sets of modelling planes are available in scales ranging from 1/32" - 1" to 1/8" x 1" from Silas Purver. Costs range from \$1.00 to \$1.50 for the majority, with a very few going for more. With the availability of reducing copies all of these can be dropped down to usable ship-modelling sizes. Silas also offers many other items which can be used by ship builders. Their catalog can be obtained by writing to James Silas & Co., 100 Allard Drive, Cohasset, MA 02025, or you can call and ask for it. Their toll free telephone number is 1-800-388-0395.

In the last edition of the IBS Constitution Model Shipwright Guild of New England Newsletter, Editor George Kaiser suggests that model builders use "Model Log" to enhance the value of their work. Keep photos of various stages of construction, keep notes of plans, special details, rotolines that define the model. And sketches, a Bibliography. If you have one, place a date on the renovation of the model you have built, and in general include all significant information which applies to your ship. Pass this material along if the model is sold or given to a museum of relatives. I might also add engrave your name, name of model, and date built on the BASE of the bottle where it will be unobtrusive but available to generations down the line. There is nothing sadder than a S&B which can no longer be identified by date and builder.

Paul Stavroul (Sheet Harbor, Nova Scotia) sent this reply in answer to our request for sources for seamless bottlenecks. "There are a few sources that I have found. Firstly, antique bottles that were hand blown out of necessity with subsequent air bubbles and distortions that you can't see the shape; secondly, you can go to a modern glass blower who will blow you a single bottle but will charge you thirty times the value. (I wanted a bottle that measured 10" x 6" in diameter and the glass blower wanted \$150.00 for it. I could buy one with seams for \$5.00); thirdly you can use globe lightbulbs that are used in decorative lamps and sconces, and pretty up or hide the necks and finally you can learn to live with the seams. They don't look so bad, and I would rather spend the money on materials for my ships."

OMEX Klik (Tucson, AZ) treats nylon material with OMEX FABR CHECK by KISCHON [available in most large fabric shops] to allow cutting of walls without the individuals fraying at the edges. The substance is water soluble and leaves little evidence of treatment. If you combine this technique with a tightly woven, fine-tressed fabric like polyester, you will have a fine smoothness of walls for your model. OMEX also uses an ultra-thin saw on the stem and stern and breaks small pieces of plastic playing cards to produce visible lead and nuclear structures. "It is possible to have outrageous cutwaters this way."

EDITOR'S NOTES by DON HUBBARD

I am delighted to have this opportunity to introduce your new editor, Alex Bellinger of Gloucester, Massachusetts. Alex very generously volunteered to assume this important position after I announced my need to step down to return to the structured workforce. I feel fortunate to have Alex as my relief. He is a typist, an experienced editor and the producer of a series of newsletters to service his chain of businesses. I join my sal and our president, Jack Kirkley, in thanking him for taking this job and wish him well in his endeavor. For those who wish to contact him with contributions for future issues, his address is 33 Mystic Avenue, Gloucester, MA 01930.

It may be of interest to the membership to have some historical perspective relative to the present Association. Something over six years ago I joined what was then the International Ships-In-Bottles Association, founded by French ship-bottler and writer, Max Trudi, in Marseille, France. The original newsletter was called *ROSE DES VENTS* (COMPASS ROSE) and was distributed in French and English to the 40 or 50 members located in France and around the world. Postal rates being what they are, it soon became clear that it would be less expensive for Max to mail a copy of the original newsletter to me to permit me to mail to members in North America and around the Pacific Basin. Since there were often items of special interest for people on my mailing list my rates soon supplemented those which Max sent - and so began the chain of events which led to the establishment *BOTTLE SPACELIGHT* and the *SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA* in January 1983. Along the way many circumstances have occurred which created a growing interest in our art and produced a great deal of interaction between builders throughout the world.

Perhaps the most important international ship-bottling catalyst has been the dynamic JUNO OKADA, my friend, and leader of the 400 member *SHIPS-IN-BOTTLES ASSOCIATION* of Japan. Despite language barriers and vast distances he has located and corresponded with the leaders of virtually every major bottle ship association in existence and with an incredible number of builders worldwide, and with his usual generosity he has passed this information along to me. Juno's group (and I want to emphasize that he has many fine people working with him) has been responsible for the two major Japanese International Exhibitions in which many of us have been privileged to exhibit, and which have created so much good will and renewed interest among builders worldwide. Those of you who have copies of the two 100 page color catalogs produced for these exhibits, which show all the of the models displayed, can attest to the value of the Japanese exhibitions. I went to them by friend OKADA and his people for their infectious enthusiasm and efforts.

In Europe, Aubrey Bunning has quietly labored for many years editing and producing *THE BOTTLESHIP*, the only paid journal of the European Association of Ships-In-Bottles. Aubrey and I have long corresponded and we shared our sadness together with many of you when their first leader, Jack Beechan, passed away last year. John Bupan, the new president of the European Association has also been a friend for these many years and I am as proud to have one of John's marvelous bottled dioramas in my collection.

In this issue and the last you will find plans for Norwegian sailing ships sent to me by Vidar Lund, former president of the Norwegian ship-bottlers Association. Vidar is also the previous editor of their fine publication, *Le Bouteilleur*, a name which I feel is uniquely appropriate to our art and one which I wish I had conjured first. The Norwegian group sent an excellent array of models to the First Japan Exposition which I was fortunate enough to attend and their work is both distinctive and beautifully detailed.

Finally I will not relinquish this editorial position without mentioning some of my special friends around the globe. Along the way it has been my privilege to correspond with and to meet many of the finest ship-bottlers in the world. I need not say too much about them as they know my feelings. My thanks to Chris Naas in Irak; Peter Colpitt in New Zealand; Per Christensen and Paul Hees in Denmark; Hans Duler in East Germany; Leon Letellier in England; Jochen Binkowski, Hans Fehnlein and many others in West Germany; and the loyal, enthusiastic people, too numerous to mention, in the United States and Canada. Altogether, it has been a tremendous trip, but like all voyages it will be good to return home. Maybe I can even kick back and bottle a ship again.

P.S. - permit me one parting note:

DESPITE WHAT ANYONE SAYS, GOOD SHIP BOTTLING IS AN ART AND NOT A CRAFT. (PASS IT ON!)



Wishing you a  
very  
Merry Christmas  
and a  
Happy New Year

*Don*



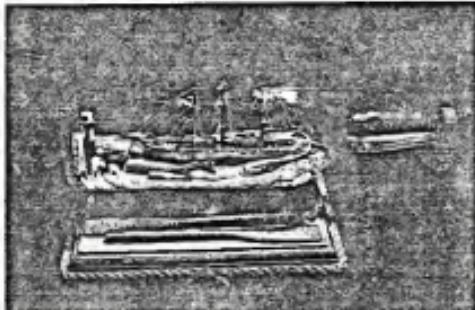
**NEW****MEMBERS**

Norman Eross, 45 High Park Ave., Toronto, ONT, M5P 2E5, CANADA  
 Robert J. Costello, 705 Greenfield Rd., Peterborough, NH 03458  
 Roger Carter, 18 Moana Road, Plimmerton, NEW ZEALAND  
 Arturo "Perry" Clark, 44061 Acacia Dr., Palm Desert, CA 92260  
 Bruce B. Cheever, 450 Valley Del Oro, Oro Valley, AZ 85704  
 Brian Edward Coney, 79 Queen St., Baywater, WESTERN AUSTRALIA 6053  
 Karl J. Dennis, 25-40 31st Ave., Astoria, NY 11106  
 Joseph (Dale) Fox, Route One, Hoyt, KA 66440  
 Dr. Curtis Freed, 90 Chestnut St., Massapequa, NY 11758  
 Neal Gardner, 2350 Plumb 1st St., Brooklyn, NY 11229  
 Max J. Hayes, Boschdyk 578, 5624 CA Eindhoven, NETHERLAND  
 Steven E. Mahn, 252 Pacific St., Somers, MA 02072  
 Charles J. Hill, 4149 Oxford Dr., Tucson, AZ 85711  
 Walter F. Jones, P.O. Box 780, Seaside Ferry, NC 28460  
 Bernd Klay, Sea Heritage Foundation, 234-26th Ave., Glen Oaks, NY 11004  
 Jesper Kromann, Kaasterbjergvej 4, 2960 Marstal, DANMARK  
 James B. Maher, 5130 North 33rd St., Arlington, VA 22207  
 Mystic Maritime Gallery, Mystic Seaport, Mystic, CT 06355  
 Art McGuire, 41 Briarwood, Indianhead Park, IL 60525  
 Bobbie G. Miller, RR 1, Littleton, IL 61452  
 Michael W. Moriarty, P.O. Box 1783, Annapolis, MD 21404  
 Ronald Meniakis, 12727 Truro, Hawthorne, CA 90250  
 Rev. Richard V. Oakes, 317 King St., Selma, AL 36701  
 Harry Popall, Ringatrasse 41, 8096 Raesheim, WEST GERMANY  
 Dr. Melvyn Segel, 701 Ave. "D", Brooklyn, NY 11230  
 Anna Lynn Simon, 405 W. Webster, Apt. 4B07, Chicago, IL 60611  
 William J. Stamps, 39-55, 47th Ave., Woodside, NY 11377  
 Ian Rainford, P.O. Box 6489, Ste. C, Victoria, BC, CANADA V8P 5B4  
 Stephen J. Turk, 9363 Morris Ave., Plymouth, MI 48170  
 Bob Wooster, 3499 Bradley-Brownlee Rd., Cortland, OH 44410  
 Bob Zellers, 269 NE 30th St., Pompano Beach, FL 33064

## ADDRESS CHANGE

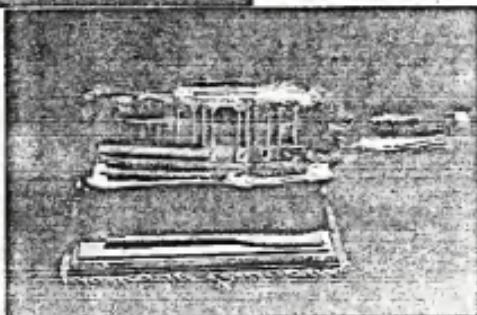
Dan Albert, P.O. Box 730, Newfane, VT 05055  
 Ken Bross, 57 Brea Ct., Camarillo, CA 93010  
 Richard Garren, 5993 Clerkenwell Ct., Burke, VA 22015  
 Karl Schulz, 1206 Palms Ave., Huntington Beach, CA 92648  
 CAPT John T. Williams, NS South Weymouth, Ma 02190



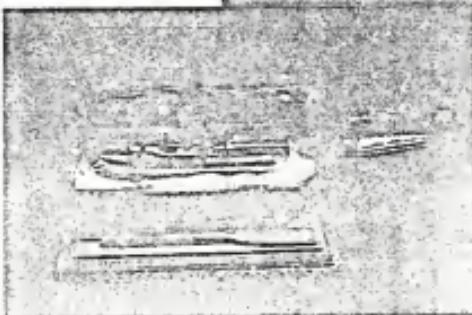


John C. Eastwood of Patterson, LA., a retired arctic fisherman, has been building wooden ships since 1947. He has the unique distinction of having one of his bottled models in the hands of President Reagan who received the gift from Congressman Billy Tauzin of John's district. It is our pleasure to show three of Johnny's models on these pages.

A WHALING SCENE



NORTHWAY PLANTATION, WHITE CASTLE, LOUISIANA. LARGEST INDIVIDUAL HOME IN THE SOUTH. THE HOUSE IS MADE OF 200 INDIVIDUAL PIECES.



THE COOPER HORN IN BOSTON HARBOR WITH A DOUBLE RIG WHALE TRAWLER TIED TO HER DOOR.

#### "EMMA C. BERRY" AS A SHIP-IN-BOTTLE LAMP BASE

The model was constructed from scaled down drawings of the deck plan, profile and sail plan and lines as published in the book "Remembrance of the Sloop, Emma C. Berry at Mystic Seaport 1969-1971," by Willys D. Aasel, published by "The Marine Historical Assoc. Inc., Mystic."

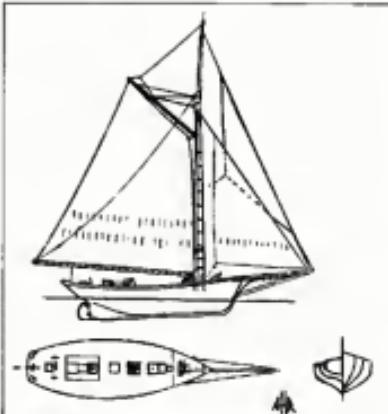
The book is excellent reading and the illustrations throughout are very interesting. The scale plans at the back of the book are very detailed. Additional photos and plans are also published in the book "Waterrraft," by Maynard Bray, Mystic Seaport Museum.

The bottle used was a "Boofles" gas bottle, which was glued to a wooden base with cork on the bottom. The lamp shade was made by pasting up photocopies of lines, sail plan, etc., and then laminating it with plastic, drilling holes all around top and bottom, and then simply lacquering it onto a standard wire frame. It worked out quite well and adds interest to the finished piece. A standard lamp socket was used in the neck of the bottle.

I really enjoyed making the lamp and one of these days I'll get around to trying another. Perhaps, the Mayflower, or maybe a nice Friendship sloop. Then again, a 12 metre racing yacht would look nice with a spinnaker billowing out front . . .

*Alan*

Alan Rogerson  
Scarborough, Ontario





#### **"EMMA C. BERRY" NOANK WELL-SMACK**

The "Emma C. Berry" was built at Noank, Connecticut, in 1866 as a sloop-rigged well smack for the mackerel fisheries and launched 5th June of that year. She was 42' overall, 14' beam and 6' draft.

She fished locally for almost 30 years, sometimes being used as a fish carrier. In the 1880's, she was re-rigged as a schooner for easier handling, and in 1894, sold to an owner in Maine, where she worked as a wet well lobster smack and bait carrier for many years. In 1924, seemingly "fished-out", she was abandoned at Bear's Island, Maine. But two years later, she was rescued by a new owner, who used her as a coaster, carrying coal, salt and dried fish. In 1931, she was again abandoned to be rescued by a man named Slade Dale, who had her rebuilt and sailed her as a yacht for nearly 40 years.

In 1966, "Emma" was acquired by the Museum at Mystic Seaport and underwent extensive rebuilding and restoration to her original wet well sloop rig. Work completed in 1972, she is on display as a floating exhibit at Mystic Seaport.

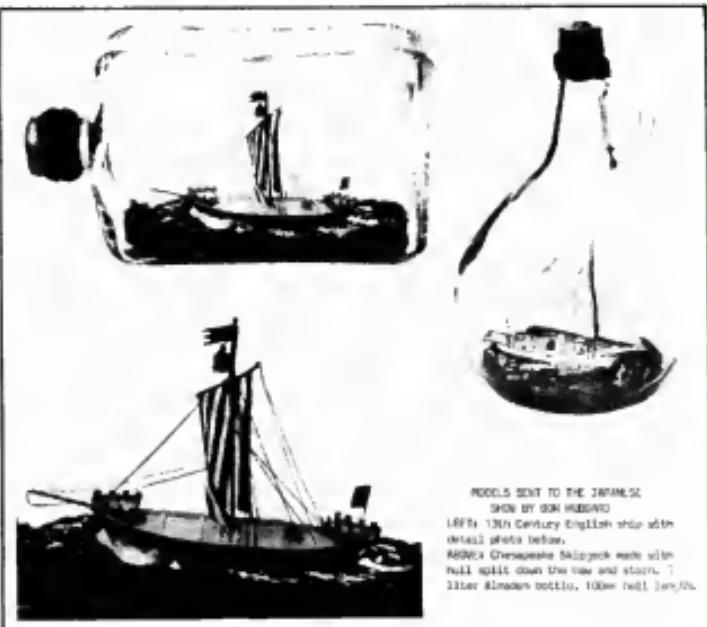


ABOVE: BILL Linstead, Garden Grove, California with three of his recent models. The bottles vary in size from a one ounce "miniature" to a five gallon water bottle.

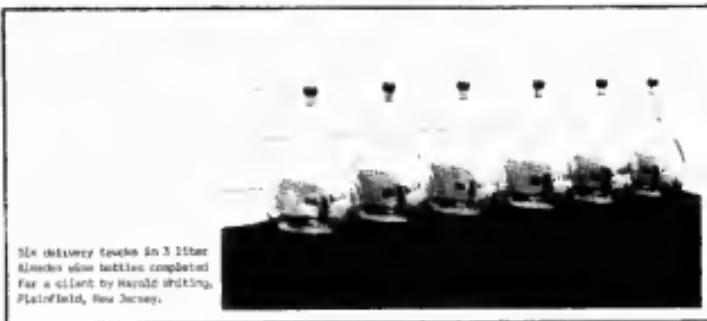


A series of three models in a glass hypodermic needle, and three individual ships in glass vials. By Hayaoaki Terada, Osaka, Japan.





MODELS SENT TO THE JAPANESE  
SHOW BY GUY HUBBARD  
LEFT: 13th Century English ship with  
detail photo below.  
ABOVE: Chesapeake Skiff model with  
hull split down the nose and stern. 1  
liter glassmen bottle, 100m half 200m.



Six delivery bottles in 3 liter  
Kinder glass bottles completed  
for a client by Harold Whiting,  
Plainfield, New Jersey.